

gateway

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University of Nebraska at Omaha

Writing Freedom In Workshop



Max Levy, assistant workshop director will start moving in the new facility after Aug. 15.

They started actively working on it last fall — that is a UNO-Community Writer's Workshop.

Associate English professor, Richard Duggin started planning the program about six to eight years ago and last fall began negotiations to get space — preferably off campus.

He and assistant director, Max Levy, have a verbal agreement with campus development to set up shop in an old carriage house on the university's newly purchased property at 123 Elmwood Rd.

The location is ideal for workshop purposes. Levy said, "It's the type of atmosphere we want. If we have our own facility we can establish our own atmosphere — early left bank atmosphere." It will be a place "where somebody should be able to come anytime."

"Obviously we needed the space," he said. "The program has a lot of sympathy in the administration" and if anything, "can be deemed experimental on this campus" the workshop is an experiment. "It does seem to have a realistic chance of success."

Duggin's plans for the workshop are set down in detail in a prospectus he wrote for the project. The prospectus covers UNO's present writing program and the workshop.

According to Duggin, "the concept of workshops is not new." UNO's workshop "while it recognizes it cannot be all things to all people, it nevertheless is confident it can effectively deal with a greater variety of students with a wider range of backgrounds and interests than most other programs are willing to handle."

Duggin said it will differ from the present program in several ways. For example existing courses will meet at the same time primarily in the evening hours "to insure greater opportunity is open to members of the community to enroll in the program."

He said "the intent of the workshop is to allow the student to feel his way into himself, and then to guide him through the process of writing and rewriting in order that he may withdraw from himself enough to communicate what he has found... the important thing is that students, whether enrolling in the workshop for credit or for non-credit, will be given the opportunity and the environment in which they may express themselves freely in writing."

Moving into the carriage house shouldn't be too difficult for the workshop. It was remodeled by the previous owners and should need only minor renovation — mainly adding lights. The structure has two floors. There's a kitchen, which will be made an office, an anteroom and another office and two large rooms. The top floor also has two rooms. Levy said, "We didn't want a great deal of renovation. It's not institutionalized. Its requirements are very minimum."

Next year's *Grain of Sand* editor, Levy hopes to make the site the literary magazine's headquarters too. His magazine plans include "working toward a large anthology." There will be one spring issue of about 120 pages.

UNO has not had a strong writing program. The writer's workshop could strengthen this and

ultimately lead to a Bachelor of Fine Art in Writing degree. Levy said there's one problem with the current writing program. "It's scholastic rather than creative. It was a rule you learn while others do," rather than write yourself. "It does have a tendency to stymie creativity."

The workshop will include all sections of fiction writing and a poetry section now in the English department. According to Levy, essentially all workshop participants will write and have their work critiqued by their peers and Duggin and Levy.

After registration is complete, Levy expects about 60 writing students. But "obviously only a few will be seriously interested in writing." The classes will be designed so all sections and levels meet at the same time. There will be a few different requirements for students desiring credit for their work.

The writing program's success can be based on the quality of the writing produced. But for the university, Levy said, "it boils down to statistics — the number of bodies put down to get in. The university will also view it in terms of favorable response." But "interest will be difficult to assess."

Though the workshop now has space, it has a funding problem to face. Some money will be available through the English department and it has received \$4,000 from the Regents' Fine Arts Council, but "we'll have to make it on our own." The Nebraska Council of Arts has expressed interest in the project and may help fund it next year.

Equipment for its facilities is a necessity too. "Officially we own one typewriter," Levy said. But, "we hope to get a lot of contributions." Furniture such as couches and chairs are needed. And "money is also appreciated," he said. The workshop will move into its new building after Aug. 15.

She's Not Any Ordinary Nun

By Kathy Tewhill

She's quiet and rather soft-spoken. She joined the convent in an attempt "to get involved in a special way with the Church and the world as a Christian..."

In South Sioux City, South Dakota, her involvement led to the creation of a day care center. All she had to start with were some dusty rooms in an equally dusty church basement.

Through her knowledge of the Montessori methods of teaching, she has awakened children labeled as "underachievers."

When Senator George McGovern made his bid for the presidency, she was there; ringing doorbells in his behalf.

Now at UNO, she fills a graduate seat on the Student Senate.

No, this is no ordinary nun. "She has so much enthusiasm it's unbelievable. Nothing is too big for her to tackle," declared Student President Rusty Schwartz.

And if anyone should know, he should. He's her brother.

30-year-old Sister La Verne Schwartz belongs to the order of the School Sisters of Saint Francis. She is at UNO pursuing her primary concern — graduate study in education.

Other Interests

But, as one can tell, she has many other interests. What does the mother-superior have to say about such an active nun?

"Oh, we're encouraged to be active and to get involved in things — like politics — that concern the community. Involvement is very valuable," Sister replied. "But we are also cautioned to be careful and rather solicitous about forming our opinions because so often our judgments will influence others simply because we are nuns."

According to Sister, her order has adopted the small community approach to convent living. "Since we are in a smaller group, we can plan our schedules around each other. We can schedule our time for spending with each other and for reflection to accommodate each other. My activities don't interfere with this. I find I'm very close to the goals of my order and close to the goals of the others in my community," she explained. "I suppose if I were living in a larger community with a definite time for everything, I might find some conflict."

Community Living

"Convent living is a commitment requiring community living. It requires sharing with other women. There is a psychological commitment involved between you and the members of your community," Sister reflected.

Now Sister is committed to another community. At her brother's encouragement, Sister vied for a Student Senate seat in the graduate college. "Rusty's always kept us informed about his political activities, so I was naturally very interested in the senate. Then when he told me there were some graduate seats open I decided, well, why not?"

Being relatively new to UNO, Sister has only met with the other student senators once. "I was very impressed with the group, but as yet I don't really know the issues that are being dealt with, so it's hard to form a judgment about them," she said.

Will her role as a nun hamper her effectiveness as a senator? "Oh, I don't think that will make any difference," Sister replied. "It's a



Sister La Verne Schwartz conducted day care center operations in South Dakota.

little too early to tell yet, but I'll probably be concerned with things like voter registration... I just hope I don't get so bogged down with other projects that I can't concentrate on what I feel is important."

Care Center

One of these things she terms important is a day care center. Senators and faculty alike have toyed with the idea of establishing a center at UNO. "I would say one of the first steps should be securing facilities that would lend themselves to being licensed," Sister said.

Speaking of education, one of Sister's pet projects is the Montessori method of teaching. Developed in Europe, Sister described the method as one "that stresses individual achievement and progress. Work activities are set up so that every child works as an individual."

According to Sister, the method is especially effective when dealing with children from poor home environments. "Most of the Montessori instruction is done at the pre-school level, but there are some institutions using the method in elementary and even high school youngsters," she added.

Editorial

Omaha, Lincoln Remain Unequal

N.U. President Durwood Varner recently told a state legislative committee UNO received favored budgetary treatment in the previous year's appropriations. As a result, he said, UNO is on "relatively equal status" with the Lincoln campus "as far as the teaching job that's being done."

Actually it's impossible to compare the quality of courses and instructors across the board and ever have them come out equal. UNO's going to have strength in some areas while Lincoln will have it in others.

But if you look in a UNL catalog you'll find more courses offered. And if you speak in terms of supportive items such as equipment, classroom facilities and instructors' salaries there is no parity between Omaha and Lincoln.

It's quite evident UNO has just been making due with what it has. It definitely doesn't have the equipment or facilities to compete with UNL in most areas.

Faculty salaries aren't equal on both campuses either. A salary study, which took over a year to complete, revealed on the average, the lower ranks of teachers at UNO receive more pay than those at Lincoln, but Lincoln includes graduate assistants in this group. Omaha still has more lower rank instructors than UNL and in the upper ranks, Lincoln's professors are better paid than UNO's.

Then take a look at tuition and accrediting. Credits are supposed to be totally transferable between campuses. But the grading systems aren't equal. UNL has been operating on a 4.5 scale while

UNO's is 4.0. (UNO's Student Senate recently asked the systems office to establish uniformity.)

And why does a UNO student pay 53 per cent of the per pupil cost of the university when the UNL student pays only 33 per cent for the same thing? Since both campuses pay the same tuition rate, UNL students must be getting something more and not just in the graduate and professional programs either.

Where the non-resident is concerned, UNO is actually cost prohibitive; there is no way they can receive the 110 per cent educational cost each pays.

All these factors — salaries, equipment, facilities, curriculum and state support — contribute to the quality of education regardless of the quality of the teachers themselves.

Hard to compare statistics between the two campuses can't get real answers to the parity question. Ask any dean or one of the many former deans at UNO if parity exists. Ask any academic administrator or any faculty member, but don't ask Varner. Computer printouts alone cannot give a complete picture.

UNO administrators and state legislators who have pushed for improvements can't possibly believe UNO has "caught up" with Lincoln when just a year ago Omaha senators felt a need for a "Dodge Street Gang" to counteract UNL's "O' St. Gang" for equal funding.

Equality just isn't a term you apply to Omaha and Lincoln.

Around Campus

Editor Selection

The Student Publications Committee will select next year's *Breakaway* editor at a special meeting Aug. 8, 3 p.m. in Admin. 411.

Senate Seats

There are still two vacancies on the Student Senate — one university division seat and one in the education delegation. Applicants should see Bill Lane or Rusty Schwartze in MBSC

232. Appointments will be made at the Aug. 10 senate meeting.

Book Exchange

Student Government is sponsoring a book exchange program for the fall semester. Summer students and others who have books to sell can bring them to the MBSC, Room 232 from now till Sept. 7.

Book sales will begin Sept. 4 and end Sept. 8. For further information call ext. 620 or 720.

Duplicating Error

The duplicating service reports it released erroneous information concerning expanded services to students, faculty and staff. Anyone may have materials reproduced on a private basis but this must be academic work. Copy making will be done on the Xerox at five cents per copy. For additional information contact duplicating, ext. 440.

TYPOS

By Cheeko

Simply Mathematics

Dear Friends and Infidels:

After a week's absence from my adoring leadership, I will now render another lesson.

This week's topic is the unknown. Now there are those of you who will say that nothing can be said about the unknown because nobody knows anything about it.

Be this as it may, one can still categorize all that is known and what unknown. Take for instance the problem $x + 5 = 10$. X in this case, is said to be the unknown. This is of course a false presumption. Any fool can see that x is five.

Or take this problem: The city of Los Angeles' Amtrak moves at a rate of 95 mph. Denver is 200 miles from L.A. (also false). How many oranges is Mary taking with her?

It is assumed that the oranges are the unknown in this case. However, most people are cognizant of the fact that private parties are not allowed to take oranges into Southern California.

In conclusion, it is apparent that although we may know, we may not know much.

Love and Kisses, Chico

Gate Crashers

Tension Like Fear Wave

Editor:

Concerning the letter to you in the July 21 edition from the boot believing that there are no grievances between the boots and other students:

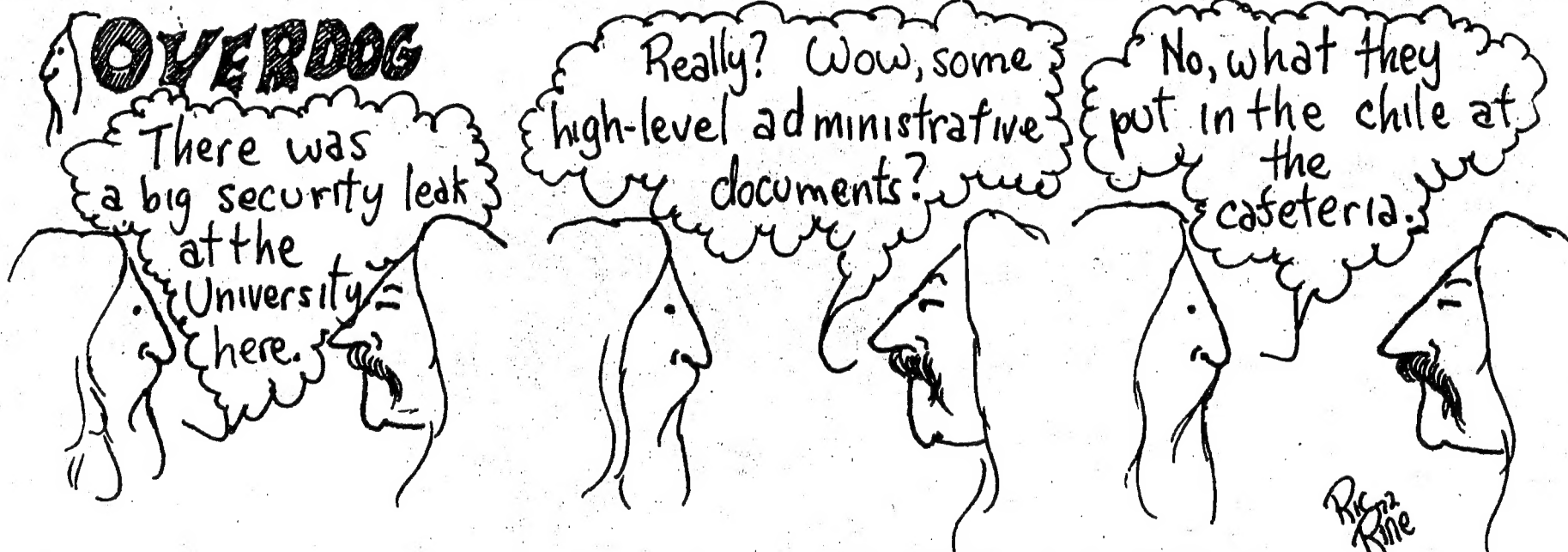
As one of those other students I find quite a few grievances. I have been on this campus for only six months and another campus for nine months. I have seen and felt tension between us "others" and boots.

I have had classes with boots and have noticed that the others are really into learning and true understanding and the boots are into arguing and making moral and value issues out of what the instructor is trying to use as examples that all can relate to

from everyday living. I've walked out of class more than once because of the endless and useless arguing with the instructor.

I now have six textbooks that I can sell back to the bookstore because they have never been used and the grades I got from those classes were all above the average level. From inquiries I've made, the basic reason for this is the simple fact that since the military pays so much of the tuition for the boots, that we are all being pushed through and programmed instead of really and truly learning.

There are true grievances between the others and the boots and these are just a few of my own. A Concerned Student



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DIVERSIONS

Music From The Trinidadian Drums



The Trinidad Tripoli Steel Band provided entertainment with a Latin sound last Thursday. Original, classical and contemporary selections delighted audiences at the two concerts. The band went on to a long engagement at a club in Hawaii.

Images Often Cloud Supposed Message

Robert Mulligan's films deserve a special, and very private, niche in American cinema. He has startling ability to transform the most mundane, inactive events into something which at least appears "meaningful." Of course, appearances deceive.

Mulligan's previous work (*Summer of '42*, *To Kill a Mockingbird*, *Inside Daisy Clover*, *The Stalking Moon*) carry more singular photographic style than anyone else except Kubrick. Especially in *Summer of '42*, muted images colored, clouded, and often covered for, the supposed message.

With *The Other*, Mulligan again presents a colorful package with half the contents missing. For all the virtuosity of the

camera-established 1930's moods, scenes and locales, the film is brittle as a faded postcard.

A tale of possession and/or schizophrenia, *The Other* is primarily about Niles and Holland Perry and their grandmother, known only as Ada. Numerous relatives, including a mother, sister and uncle, mill about on an idyllic-looking smalltown farm in what appears to be one of the more idyllic portions of Illinois or Iowa.

Their father has just died. Mother lives upstairs, in a quiet state of shock. Niles, although the youngest, has the Perry family ring which is supposed to go on to the oldest. "Holland gave it to me," he maintains. Along with it comes a decayed finger.

Ada is left with the boys upbringing, which consists mainly to play the Game, a mixture of witchcraft and Russian folklore used for bodiless travel.

Reality intrudes after several nasty murders — Holland has been dead for months. Niles has only been playing the Game with Holland's spirit. The ring, and finger, are his; Ada and Mulligan have been playing the Game also.

The Game reeks of mysticism, but remains unexplained. With *The Other's* improbable events, the crucial factor is left in the clouds when a nearly complete explanation is needed for credibility.

Portions of *The Other* reach respectable grisliness for a gothic horror story it must be admitted, but such incidents are more than upset by Mulligan's insistence on muting all to counterpoint the unearthly with the peaceful and normal. It is something akin to filming the intermittent scene from *The Premature Burial* from topside.

Duality is fatal to *The Other* in other diverse ways, presenting insurmountable trials for director, cinematographer, audience and, most of all, the cast. Chris and Martin Udvarnoky do a creditable job as Niles and Holland, respectively, but Niles' transformation from model child to demon cannot be successful in the audience's eyes or in the actor's ability.

Uta Hagen's portrayal of Ada is believable throughout the film, although there is little background or psychology applied to her.

In light of Mulligan's visually simplistic approach, the change is contradictory and unbelievable. Bruce Surtees' lively cinematography is unsuited to a basically unlovely tale.

As author of the screenplay and executive producer, Tom Tryon himself bears some responsibility for *The Other* mismatch; in all probability, many of the faults in *The Other* can be blamed on its hurry-finish to the theatres to synchronize with the publication of a paperback edition of the novel.

Despite its general pretentiousness and well-intended confusion, *The Other* contains interesting enough performances and periodically chilling episodes to make it passable, if innocuous, entertainment. TS

Theater Apparently Clue To 'Motive'

A good detective story is worth its weight in question marks and the French prove their art of suspense in *Without Apparent Motive* (Park Four Theaters.)

The steel-eyed, introverted cop, which no detective story can do without, is trying to solve four murders, none of which seem to have a motive, but are tied together by the victims' only common bond, they all appeared in a university

theatrical production ten years ago. As the city of Nice becomes more and more unsettled by the sudden rash of murders, the pressure mounts on our detective hero, who has developed a distaste for his work which is visible through the incessant washing of his hands, which anyone, who has seen *Macbeth*, knows, is a classic, or should I say theatric symptom of psychological discomfort.

It would appear all celluloid

detectives go to the same finishing school, because they all emerge as the disgruntled public servant, speaking with bitterness and brevity to fellow cops, suspects, girl friends, and anybody who crosses their path. Has anyone ever played a happy detective, or at least one mildly gratified by their line of work?

Jean-Louis Trintignant, the detective, is very capable in his performance. His method of acting is not contrived, nor is he

conventionally good-looking. But he radiates a confidence in himself which justifies his reputation as a first-rate actor.

There are obvious influences of American detective films in this film, but they are not handled quite as well. Still, it does have merit of its own, but at the end when our hero resigns from the force, visions of Harry Callaghan (*Dirty Harry*) are bound to crop up.

TM

In Medias Res

The Milky Way, Via Lactaria

By Terry Campbell

Artemis James Mars was born into a Puritan family in 1608. His father, a scrivener, worked hard to support his tiny brood which was housed in London's cheapside. Aware of their son's sensitive nature and fully cognizant of the child's exceptional gifts, the doting parents furnished a sympathetic home environment and a first rate education in the humanities.

Mars attended St. Paul's School in London, one of the best secondary schools of the day and received additional instruction in the classics from a French tutor who came into the family domicile. This strange and delicate relationship between tutor and pupil spawned Mars' first completed work. It was a rectangular casting of the finest Swiss chocolate.

Although the piece lacked maturity, it nevertheless displayed a keen sense of form and simplicity. A wag visiting in London from Brocken named the creation "Mars' Bar" and the name stuck, much to the delight of London's tavern society.

Mars entered Cambridge in 1625 and took his bachelors degree four years later. It was here that Mars became enamored of caramel and he stayed awake long into the night watching it boil and bubble while he noted its strange properties in his ledger.

After completing his M.A., Mars retired exhausted to his grandfather's country retreat at Horton. He is distraught and confused by his formal education and longs to be about the course determined for him by God; the confectionary sciences. But he considers becoming a political writer and pamphleteer and seems on the verge of devoting his life to the establishment of a Puritan Commonwealth, when he meets his wife to be. Eclair Vendermint, a stunning Swiss girl who is the daughter of a famous chef, completely captivated Mars, and they are married the next year. She is to teach him everything he will ever know about nougat.

Chocolate Suite

Mars and his new wife return to London where he plans to fulfill God's plan for his life. He opens a confectionary named "Sweetness and Light" and the specialty is caramel and nougat filling which is covered by an ultra thin coating of chocolate. Mars says of his creation, "The layers of the piece suggest a contrast between the two ways of life, or perhaps two moods. The nougat celebrates the light heartedness which seeks innocent pleasure. The second layer, that of the caramel, describes the more serious pursuits of the thoughtful man."

Critics from every corner of the continent address

themselves to the young master's creation. Opinions rage on either side and a skirmish breaks out on the floor of Parliament when Oliver Cromwell states of Mars' sensation, "The centre cannot hold!"

Henry Lawes, a noted musician of the day, honored Mars with his "Chocolate Covered Suite" and Andrew Marvel became a frequent visitor in the Mars' home. It is Marvel, in fact, who on one winter evening leaves his chocolate bar outside. Two hours later, in a fit of melancholia over the lost goody, he is aroused by his man servant D'Artagnan who bursts into the study with the now frozen chocolate. Marvel takes one bite and reels with the new taste sensation. He dons his great coat and runs madly through the streets of London shouting in Latin.

It disturbs Mars that, while the intellectual community is all atwitter over his creation, the common man remains unmoved. It is Galileo who makes the Mars Bar a commercial success when he labels it the "Milky Way" (Via Lactaria), and in turn names part of the heavens after the confection. Mars is deeply moved, and has a statue of Galileo done in Bavarian Creme. Alas, spring comes, the statue melts, and the children of Venice are delighted.

Peter's Nut

In 1652, Mars assumes an increasingly embittered outlook toward the world. His eyesight is failing, his daughters grow rebellious, and his idea has been copied and perverted in all the European capitals. Two men (Italian naturally) named Peter and Paul experiment with nuts as a garnishment. Mars accuses them of tampering with form and calls their creation "obscene and suggestive." Thomas Hobbes, suggests that their bar looks like "an unappetizing mound of dung." (Here it should be mentioned that an unremembered German covered a chunk of Limberger with hard chocolate. The logic of his invention is impeccable; however, the taste left something to be desired.)

Mars receded into the scholarly confines of his study once again. He held the growing middle class in disdain, and despaired over the secularization of values. Although business boomed, Mars never recovered from this monumental disillusionment. The last civil words spoken by the great man were in response to the public clamor that service at the "Sweetness and Light" had become lax since his retirement. He replied in a prepared text delivered by Marvel, now the general manager, in terms which spoke of his affection for and confidence in his staff. His immortal words... "They also serve who only stand and wait."

The Third Eye . . . The Third Eye . . . The Third Eye

Steve Pivovar

The Third Eye . . . The Third Eye

The Lawkeepers

The ball and the runner arrive at the base at the same time. Is he out or is he safe?

The fourth and long yardage pass goes incomplete but the receiver claims he was illegally pushed. Pass interference or not?

The right-winger streaks past the blue line toward the goalie on a one on one break. A whistle blows. Offside or not?

The world of sports puts officials, the men who keep the law, to a new test on every play, on every move. An official makes more split second calls in the course of one game than most people make in a week.

An insight into the life of an official can only be gained one way. That way, simply, is by becoming an official.

So, for the past two weekends, armed with leg guards bulky chest protector, protective mask and with whisk broom in hand, Eye have put myself into the place of the baseball umpire.

Lack Polish, Not Determination

Four times Eye took my place behind the catcher in the 5th Annual NoSaCo Jaycees Class C (participants are under 10 years old) Invitational Tournament.

While the players are young and may lack the polish that age will bring, their determination is as great as any major leaguer.

Eye quickly found that umpiring is not something one would want to devote the rest of his life to.

For one thing, the physical part of being an umpire gets to be quite strenuous.

For old umpires must never die, they just get arthritis in the knees from bending over for every play.

With the small players, the job called for me getting down on one knee to get a proper view of the strike zone.

This one knee stance left me particularly vulnerable to balls that would bounce by the catcher, run up my leg usually coming to rest on my thigh.

While one or two of the catchers displayed the promise of a future Johnny Bench, most had one fault in common.

Wherever they crouched down, they wanted to receive the ball without moving. They would let the ball go by if it wasn't right there in the ol' mitt. This left the bulky pad protecting my middle as the only thing left to stop the ball.

Anyone who has ever been behind the plate, either as an ump or a catcher, knows the discomfort

No, not a high looping foul ball. But the line shot off the bat, the kind that flies backwards at great speeds. Any unprotected part of the body, such as a hand or an arm or a thigh, coming in contact with the speeding sphere means only one thing.

Parents a Bore

But while the physical part of the umpiring game is more demanding than one might think, there is something much worse than a bruise or sore knees. It is the "Little League Parent."

They come in all sizes. Fat, skinny, short or tall, they have two things in common. They are highly emotional and they have the biggest mouths around. Their offspring are always safe.

If most "Little League Parents" could keep the cool and patience that their kids keep on the field, the entire game would be easier.

So far, Eye have painted a pretty dismal picture of the life of a part-time little league ump. Overall though, the job is satisfying.

Flashbacks bring back humorous incidents. Conversations with the catchers border on the hilarious. Their attempts at pulling a stray ball into the strike zone, thinking the ump won't see their lightning quick movements, make one chuckle inside.

Their enthusiasm for the game is refreshing.

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High Schoolers Debate Finances

High school students representing five states; Nebraska, Iowa, Missouri, Oklahoma and Arizona, are gathered here for the UNO Forensic (debate) Workshop.

Gary Turner, co-director of the workshop, said, "the purpose of the workshop is to encourage debate in the local areas of Nebraska and Iowa." He said it also allows the students to participate in debate in the summer, so they can have time for other school activities in the

regular school year.

The two week workshop, which is sponsored by Pi Kappa Delta (forensic fraternity), is in its seventh year. The workshop consists of lectures on debate theory and lecture on the proposition to be debated by the students.

Turner said the proposition is "resolved: that government finances of all public elementary and secondary education should be provided exclusively by the federal government."

Turner likes working with the high school debaters. "These high school kids want to get prepared to debate. I wanted to take them to visit Joslyn Museum, but they would rather go to the library and research."

The students stay in the Creighton dormitories and they are provided with transportation to school. It costs 45 dollars for the workshop per student if they are a resident of Omaha, 90 dollars if they live out of state.

Although the students do not receive grades for the workshop, Turner said they give trophies for debating and the individual events.

The individual events are in four categories: oratory speaking, extemporaneous speaking, after-dinner speaking and oral interpretation. The oratory includes a persuasive speech on some problem. In the extemporaneous speaking, the student draws a thesis for his speech and he has only 30 minutes to prepare for it. The after-dinner speaking is a speech to entertain and the oral interpretation is the reading of material from a script.

Turner said, "the students are judged on the issues and on their skills. The issues involve what is said and the skills involve how it is said."

Four of the debaters talked on government financing of schools on the Mike Harris Show on KLNQ Radio on July 28. Turner said the workshop ends with "the top four debaters of the workshop debating on August 4 and the debate will be video taped by Channel 26. The debate then will be telecast later in the fall."

Classifieds

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